

jgfl



LOFFINK



**FINAL
ISSUE**

JONNY IRIQUOIS.

ADVENTUREZINE

← the cover of "Jonny Iriquois Adventurezine" #4 July, 1978. this issue can be had for 25¢; the other issues namely 1, 2 and 3, can be had for said price. if you desire a copy of either 1, 2, 3, or 4 (or any combination thereof,) you are requested to wait till August 22 of 1978, and you can order it from:

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u s a

WE KID YOU NOT! (That's better than saying, "Bullshit," which is what the editor of JGFL wanted me to say.) But, without the use of vulgarities, profanities, and blasphemy, I will tell you some news concerning fandom. This message is for all you readers of, "Japanese Giants Fan Letter" who are also, "Jonny Quest" fans. Yes, both of you. "Jonny Iriquois Adventurezine," the voice of JQ fandom for over 100 JQ fans, is ceasing publication. The editor has reasons for this, but to find them out, you'll have to read the editorial in the last issue. In addition to a farewell editorial, the fourth and last issue of JIA features an index to the 26, "Jonny Quest" episodes, and cross references to characters who appeared in these. A very scientific article about, what other, than pterodactyls, appears following the six pages of various indices. (Look it up—that IS the plural form of, "index.") Three traded advertisements, a list of people who wrote to the, "Pterodactyl Post," and a page about the letter campaign to get JQ revived fill out the issue. Altogether, it is 12 - 18x21 centimeter pages, with a lot of writing, but also an amount of art.

JGFL- The Japanese Giants' Fan Letter, was published by Brad Boyle at Post Office Box 8168, Salt Lake City, Utah 84108. It is now dead, extinct, passed on. It is an ex-fanzine! Anyway, this is issues #10,11, and 12 combined to make a giant issue. Cost: \$1.00. Two back issues are still for sale! #8 and #9 are 25¢ each. Artists with their art appearing in this issue are: JOHN LOFFINK (the beautiful front cover!), KEVIN GRAYS, GREG EWALD, JEFF GUSKY, BARRY KAUFMAN, DIEGO AGBAYANI, and ED GODZISZEWSKI. Written material this issue is by: MARK RAINEY, DIEGO AGBAYANI, and myself. Thanks for all your help, guys.

EDITOR'S LAST WORDS! (No shit!)

I know that I said last issue that this issue wouldn't have an editorial by me, but what can I say? Here I am. I just had to thank you all one more time for all your support and understanding. Hey, and I mean it. How do I feel, as I type this, knowing that these are the last words that I will ever type for JGFL? Sad, really. Its always hard to let a fanzine die. But it was necessary. My time just doesn't allow for JGFL. Maybe when I have more of it, I'll start another fanzine. But fanzines are just a hobby, and when it started interfering with my life, I decided that it had to go. And so it goes...

I will, hopefully, now be spending more time with other fanzines put out by other publishers. I'll try.

And I would like to give one last plug. Ed Godziszewski and the gang have done a hell of a job on JAPANESE GIANTS #5, and I think it deserves your support. Order it from Ed for \$1.50, postage paid, at 5847 North Markham, Chicago, Illinois 60646.

Sorry if I seem to be wandering from thought to thought, but that's how my brain works. Sorry if it offends you.

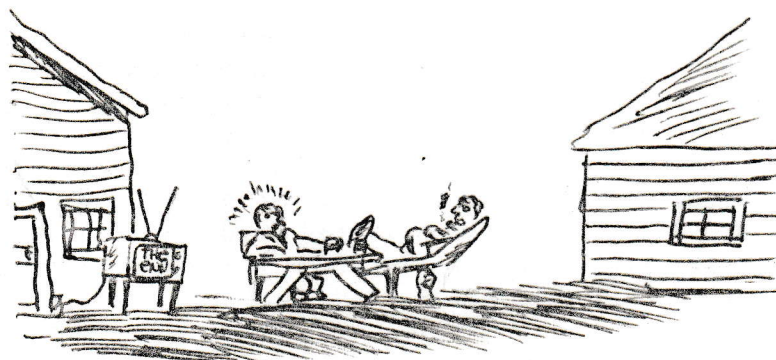
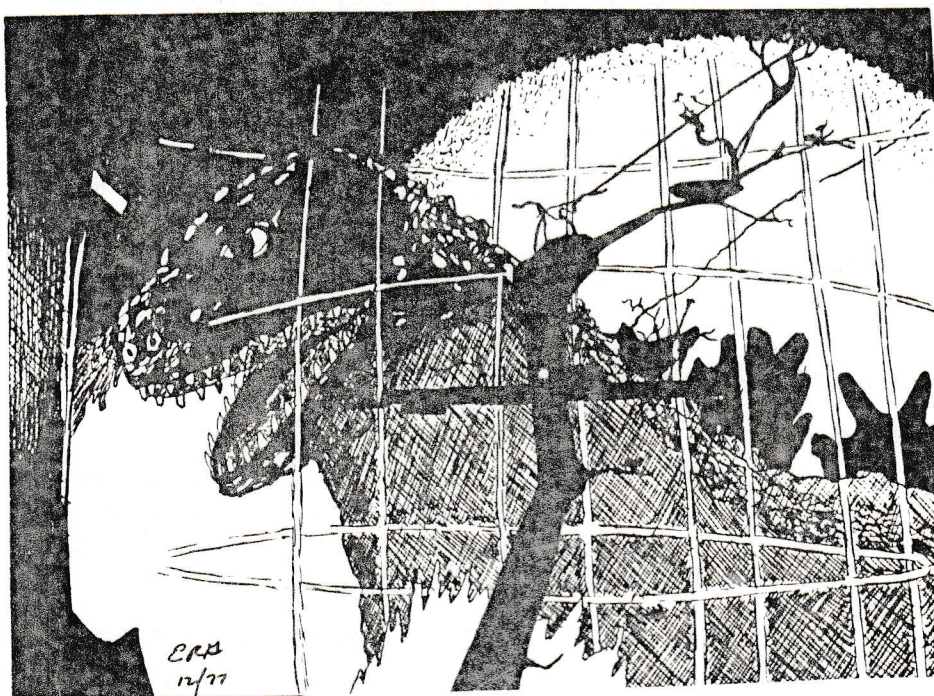
And a new thought has just popped into my mind. Let's quit the bitching and fighting in Japanese fandom. You know, it isn't that big of a group, so lets not split it. A fight over Godzilla does seem sort of silly indeed, at least to me.

And another thing that has been on my mind. I don't know how many of you still read the GODZILLA comic put out by Marvel, but a recent issue, in which the monsters are fighting in Salt Lake City, is full of false facts. First, about the way they drew Salt Lake. According to the comic book, Salt Lake has a downtown, and that's it. I know that it is in the boonedocks, but it is quite a bit bigger than they show it to be. Maybe this a pretty silly thing to mad at (Ha! A direct turn-around from last paragraph- Oh well!), but I have a little pride in my city. Another thing is that they show the Great Salt Lake to be located in Nevada! (Well, it isn't- not even close!)

And remember those two famous quotes by a famed unknown- "Fanzines are made to be late" and also, "Fanzines are made to die."

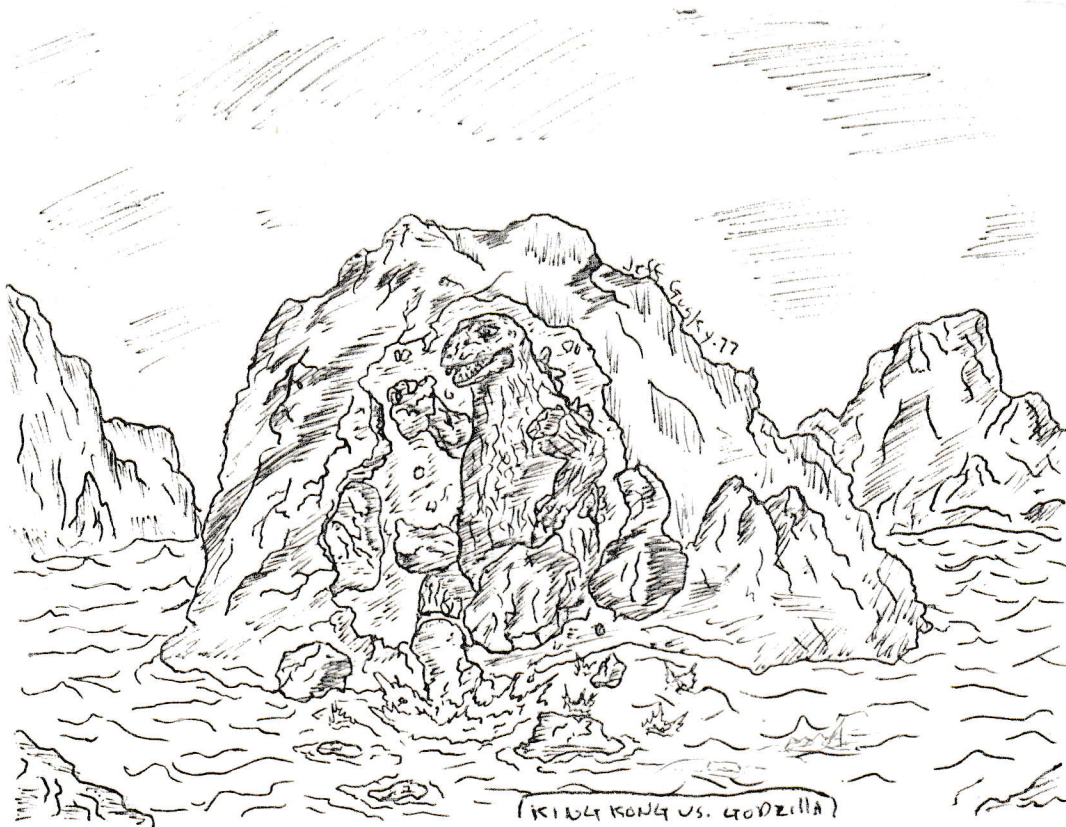
And what will my last words for JGFL be? Well, they're quoted from one of my favorite authors. They are..."AND SO IT GOES."

Brad
3



"Hell, those newer Godzilla movies are so shitty! Lets just ignore them is what I say."

"Yeah. I just can't see how anyone who likes them can call themselves serious Godzilla fans."



(KING KONG VS. GODZILLA)



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The Japanese Giants Fan Letter #8, #9- 25¢ Last issue (#10,11,12 combined) \$1

Godzilla comic #2,3 40¢ each

Japanese Giants iron-on 50¢

Godzilla vs. Megalon 4 page comic that was released with the movie:

10¢ each or 13 for \$1.00 or 30 for \$2.00.

DESTROY ALL MONSTERS pressbook- nice condition- \$4.00

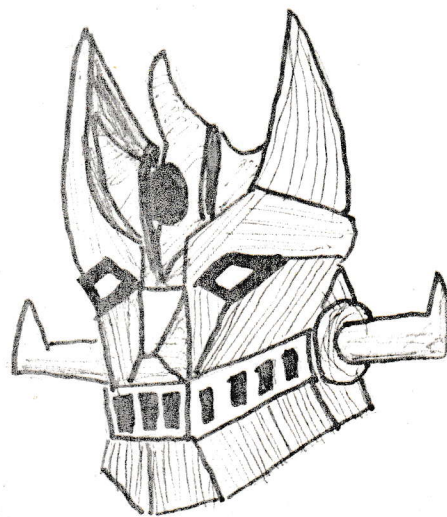
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JAPANESE MONSTER MATERIAL

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KAPPA - REVENGE OF THE SEA MONSTER

CONCLUSION by Mark Rainey

On televisions all over Japan, a news bulletin was being broadcast. "This is a special bulletin from JOTX-TV in Japan. As the military is tracking Kappa in Tokyo Bay, another phenomenon is at this moment taking place in the Philippines. Manila reports being attacked by a giant reptile, describing it as being over two-hundred feet tall, with huge wings, and fiery breath. Via the facilities of the Audio-Visual Communications Satellite, we bring you live coverage of the newscast in Manila."

"Here in Manila, we are witnessing a catastrophe unlike any other in the history of the Philippines. I am now standing outside the city where I can see the flames spreading from the heart of the city. In the distance, the raging monster is trampling everything in its path. The real question is, where did it come from, and why is it here?"

Anderson switched off the television. "It looks like the Kappa alright. But those wings!"

Nakato thought for a moment. "I wonder if the two monsters could be related?"

Anderson shrugged. "Possibly... like mates or something."

Iwanaga's phone rang.

"Yes, Iwanaga speaking...What's that? They are?...Oh...Thank you." He told the other two, "That was General Morita. He said the both monsters have left, heading in a straight line for a point in the Pacific." He went over to the map of Japan on the wall. He took out and made two lines with a red pencil. The lines converged at a point in the Pacific Ocean a few miles off the coast of Honshu.

"That's Kuro Island!" exclaimed Nakato.

Several hours later, early the next morning, a report came in from JOTX-TV. "Our latest reports indicate that the two monsters, Kappa, and the new one, which has been named Flying Kappa, have met on Kuro Island. Up to now, there seemed to have been no valid reason for the flying monster to appear as it did. The most logical theory comes from Dr. James Anderson, a specialist in marine biology living in Japan.

"Dr. Anderson states that when the original Kappa first appeared nearly a year ago, radioactivity was the cause of its resurrection. Now, he says that the recent volcanic activity in the Solomon Islands might have disturbed the flying monster, thus its appearance in the Philippines.

"We will now switch to AVCS to bring you the live telecast of the two behemoths on Kuro Island."

On the now barren surface of Kuro Island, the giant behemoth stood waiting for its instinctive enemy, the winged monster. Soon, a black spot appeared in the sky. As it grew closer, it gradually took the shape of a giant black body, with two tremendous wings slowly beating up and down. The flying monster landed, and beat his wings, and the terrific air currents caused the other monster to stagger. Trees, rocks, and dirt flew from the ground and were tossed about by the wind, which was of hurricane proportions. Kappa breathed its ray, striking the winged reptile, which flew into the air. The land based monster grabbed the other's tail, and dragged it to the ground. The Flying Kappa bit into the other Kappa's neck and rose into the air, pulling the other with it. The Flying Kappa maintained its grasp, even though Kappa clawed at its face with its talon-like claws. Finally, Kappa hit the flying creature's eyes, and the winged beast let go. Kappa fell to the ground, landing on its back. A piece of the mountainside broke away, and crumbled on the injured beast.

Seeing that its opponent was temporarily down, the Flying Kappa turned away, and began kicking boulders back at the fallen beast. Slowly, the Kappa stood up, and advanced toward the winged monster, who was unaware of the approaching creature. Kappa breathed its ray, and the winged beast reared, kicking the other. Kappa stumbled and fell once more, and the flying menace leaped atop the fallen Kappa's back, nearly snapping its spine. However, the spikes on Kappa's back stabbed its aggressor, and the other backed off.

As the two monsters battled, the ground split, and fire and lava spewed into the air. Mighty explosions shook the entire island. The force of the eruption was causing

the island to sink. Smoke and flame engulfed the monsters, still engaged in their death duel. The entire island seemed to open and swallow itself. Within minutes, the volcano, the monsters, the entire island had slid beneath the waves, leaving only the raging, boiling sea. The battle between the two largest living creatures on the earth had disappeared in an eruption of flame and smoke.

The television announcer's voice continued. "The two monsters have sunk beneath the sea, along with the entire island. As you can see from the relayed picture coming from AVCS, all that remains is the summit of the mountain which is still smouldering from the sudden volcanic eruption. Now, the entire world can once again be safe from the two ferocious behemoths which have plagued us for so long. We mourn for the dead in Tokyo, in Manila, and the victims of the tragic shipwrecks caused by the dreaded Kappa. So, let this show that man cannot be the only supreme being on this planet. We must be prepared, in case of another such attack. And we pray to God, that if it should ever again occur, he is willing to take us, the human race, to safety as he has done twice before. Amen."

THE END!



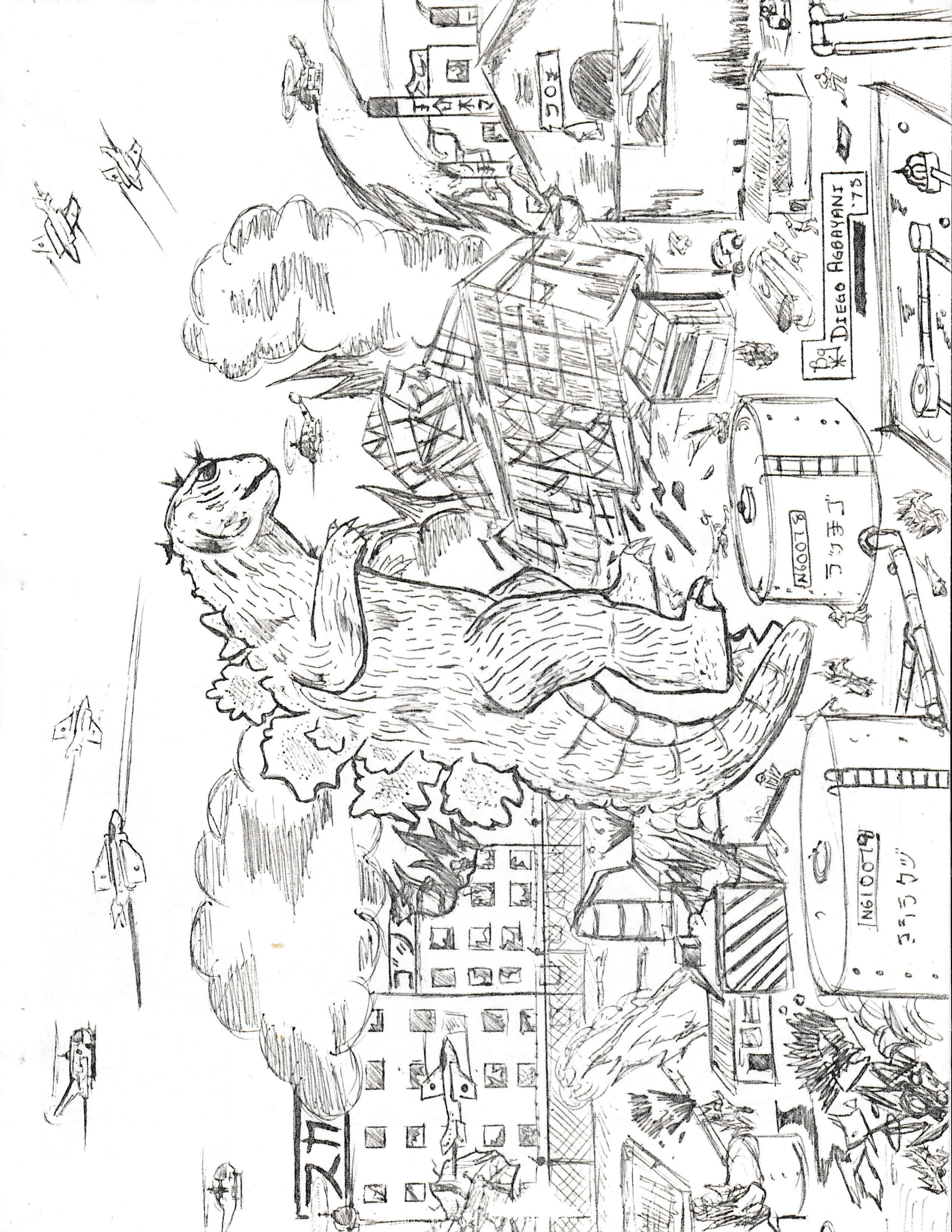


KING SEESAR

By
Kevin Grays 1-31-78



GOZZILLA
VS
EBIRAH

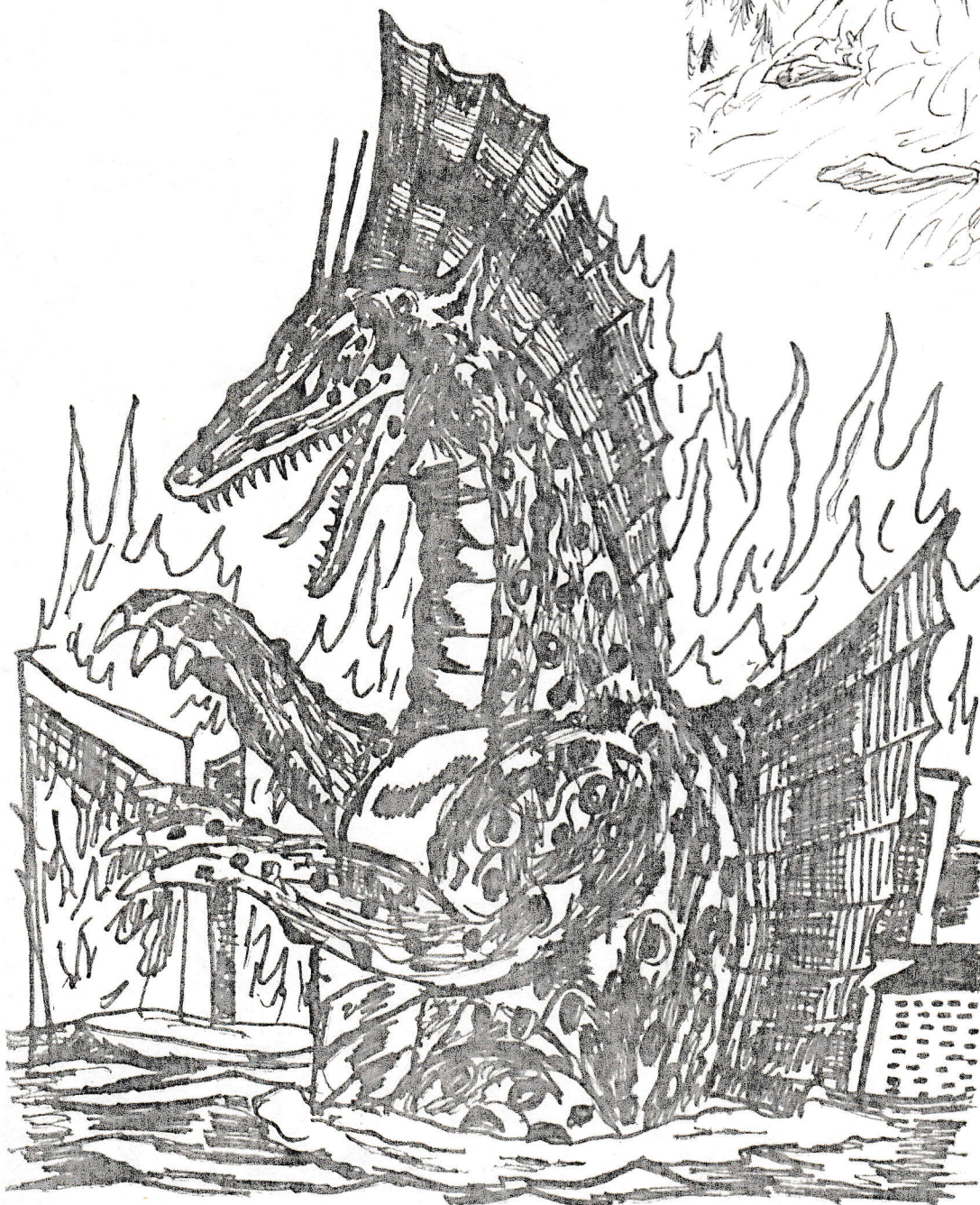


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SIZING UP GIANT CREATURES

by John Loffink

Now, I don't want to spoil anybody's fun, but, with certain exceptions, any creature the size of Godzilla is impossible.

According to Bill Gudmundson's Monster Sizes chart in Japanese Giants #3, Godzilla is 50 meters tall and weighs 20,000 tons. Dinosaurs are the biggest creatures known to have walked the earth. For comparison, the largest known two-legged dinosaur, Tyrannosaurus, was 5 meters tall and weighed about 8 metric tons, though another, Deinocheirus, may have been larger.

The method paleontologists use to determine the weight of an extinct creature, devised by Edwin H. Colbert, is to fashion an accurate plaster model of the dinosaur on a reduced scale. The skeleton is made first and to this is added the required amount of muscle and other tissue, with the muscle scars on the fossil bones being used as a guide. An experienced paleontologist can be expected to get the proportions correct without a large degree of error. When the model is completed its volume is found, not by placing it in water which would soak into the model and ruin the result, but by putting the model in a box which is then filled to the top with sand. After the box is filled the model is carefully removed, and the amount of sand it takes to fill the box back to the brim determines the volume of the model. The volume of the scale model is transformed into the volume of the full-sized animal itself by using a formula which states: the volume (or weight) of a structure varies with the cube of the size change. This means that when an object is doubled in height it weighs eight times (2^3) as much because all three linear dimensions (height, width, depth) are increased.

With the volume of the creature now calculated all that is needed is an estimation of the specific gravity (ratio between mass and volume) of a dinosaur. Dr. Colbert used a figure of 0.9 which he obtained from an alligator. As the specific gravity of living vertebrates does not vary significantly from this the figure is totally reasonable. It is a simple matter to determine the weight once the volume and specific gravity are known.

Mass and volume are directly proportional to one another, so the formula for a change in size is the same for both. Expressed in terms of mass, it is:

$$\frac{(H)^3}{M} = \frac{(H')^3}{M'} \quad \text{or} \quad M' = \frac{(H')^3 M}{(H)^3}$$

where

H = initial height
H' = terminal height
M = initial mass
M' = terminal mass

To use this formula, select an object which you know the mass (M) and height (H) of, then choose a height (H') you wish to find the mass (M') of. The formula can be applied to any object, animate or inanimate.

At best, only rough estimations can be used for the reference numbers

(H & M) of any of Japan's monsters, except for their version of King Kong. A large male gorilla weighs 230 kilograms and is 1.525 meters tall; 45 meters is Kong's reported height. Substituting these into the above equation, we get:

$$M' = \frac{(45 \text{ m})^3 230 \text{ kg}}{(1.525 \text{ m})^3} = 5,909,569.4 \text{ kg} = 5,910 \text{ metric tons}$$

The figure has been rounded off for convenience.

Though it may be argued that Kong is no ordinary gorilla and the reference numbers used do not apply, the above calculation shows that a weight of 25,000 tons for a 45 meter tall Kong is much too high, whether or not Kong is possible in the first place. Even if M is doubled to 460 kilograms, Kong's mass comes out to only 11,820 tons.

While the weight of a specific creature varies with the cube of the linear increase (or decrease), the strength varies with the square of the linear dimension. This is because strength is proportional to the area of cross-section, which determines the thickness and strength of the muscles and bones. The formula for finding strength after a change in size is:

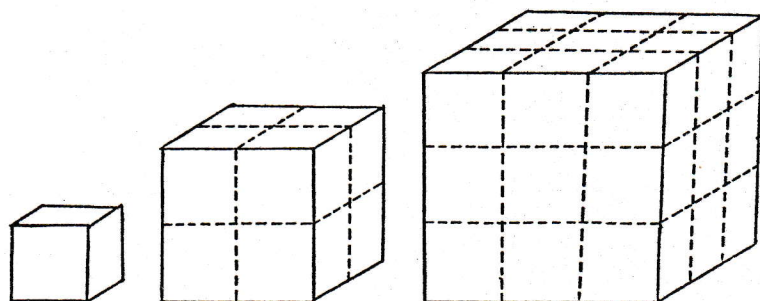
$$\frac{(H)^2}{C} = \frac{(H')^2}{C'} \quad \text{or} \quad C' = \frac{(H')^2 C}{(H)^2}$$

where

C = initial area of cross-section
C' = terminal area of cross-section

Note that the only difference between the equations for cross-section and mass is the exponent.

The three cubes at right better show the relation between height, cross-section, and mass. Observe that when an object is doubled in height it must support twice the relative weight, and when an object is tripled in height it must support three times the relative weight. Obviously, the greater the increase in size the harder it will be for an object to support itself.



1 cm	2 cm	3 cm	- height
1 cm ²	4 cm ²	9 cm ²	- area of cross-section
1 g	8 g	27 g	- mass

Consider then the problem of Godzilla, ten times taller than the largest known bipedal animal. There is no way of knowing for certain what the size limit is for a

two-legged creature, but Godzilla and company can be disqualified from possible existence. From evidence of fossilized footprints it has been estimated that the average speed of a large carnosaur was about 7.9 kilometers per hour (4.9 mph), even though the length of stride averaged 3 meters. For their size dinosaurs were relatively slow, indicating their

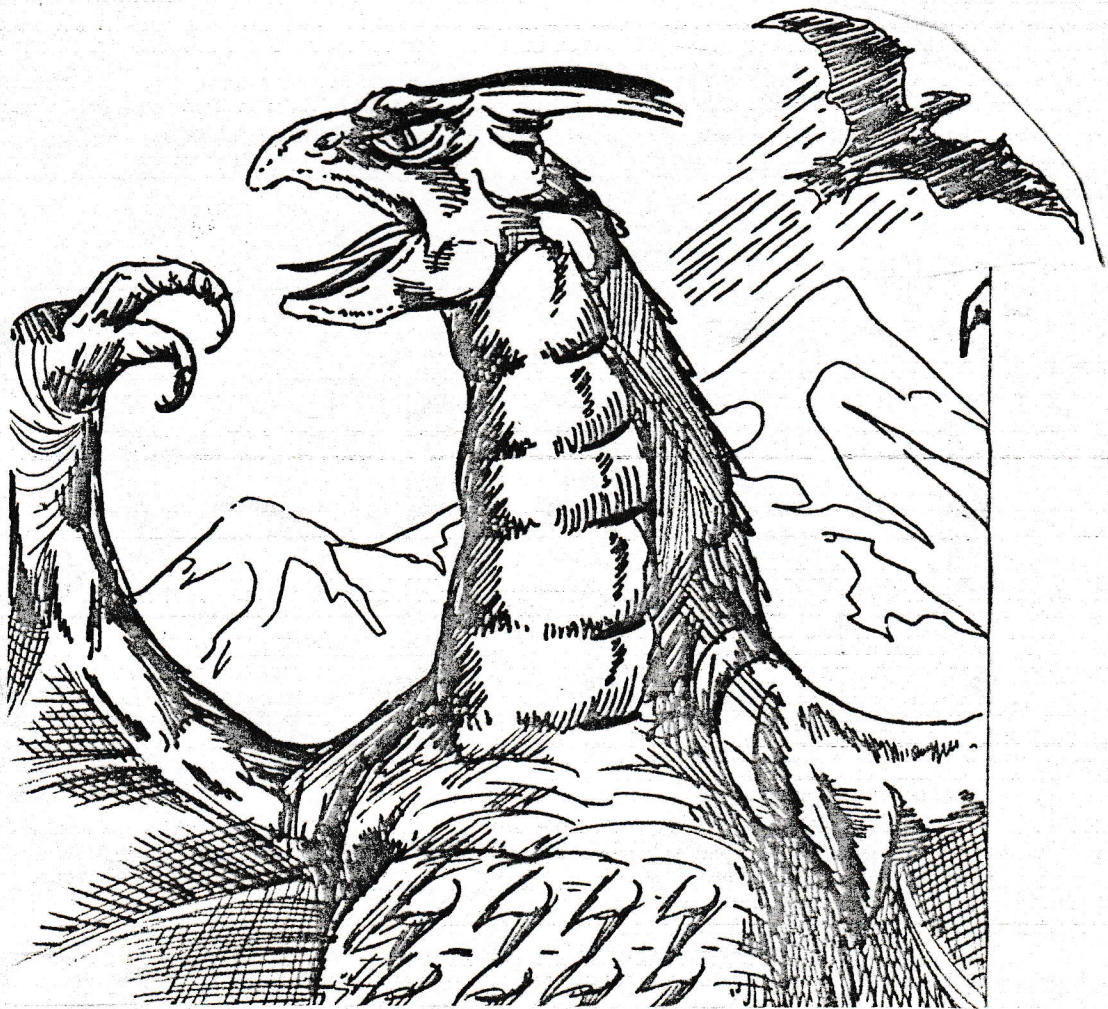
approach to the size limit. Yet, if a Tyrannosaurus were the same height as Godzilla, it would be 100 times stronger but weigh 1,000 times more. A 50 meter tall dinosaur is clearly impossible, and Tyrannosaurus had a much lighter build than many Japanese monsters.

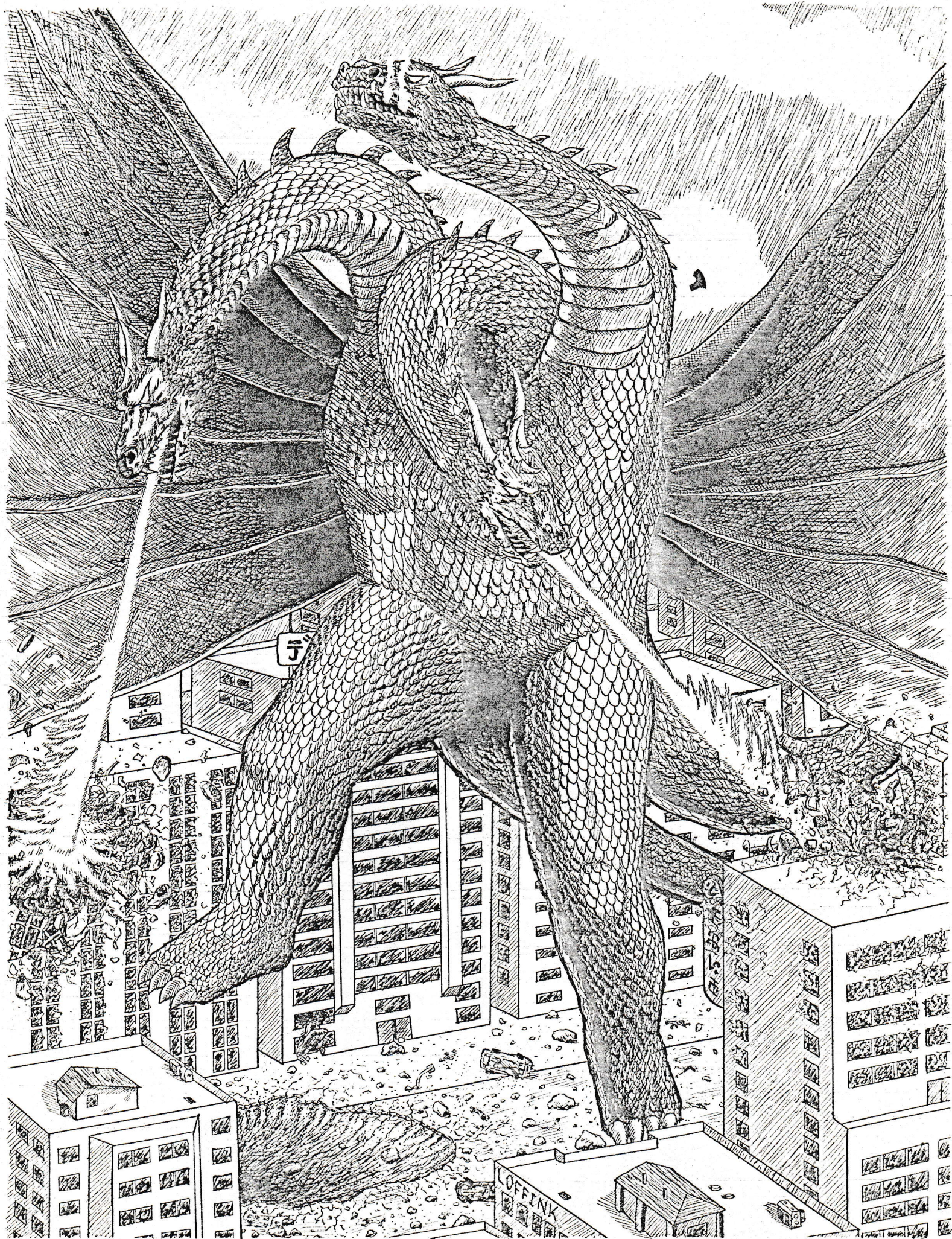
There are no exceptions to the ratio between strength and mass, but there are ways of getting around it, slightly. Planets with lesser gravities create less of a stress on the body and allow greater size, however, planets much smaller than Earth cannot contain a sufficiently thick atmosphere to support life as we know it.

Another possibility is that life on another planet would evolve with a different biological system than the carbon-oxygen one of earth, but this encounters problems. The probable reason carbon is the basis of earthly biological organisms is that its special properties permit it to form large and complex molecules. Even simple living things such as bacteria and viruses require large organic molecules to perform the essential processes of a living creature. No element has the capacity to form large and complex structures as stable as those of carbon. Thus the strongest substance of animate beings will always be carbon.

Earth creatures supported by water can grow to immense sizes, yet they are helpless on land. About the only hope for a terrestrial being is in the number of legs. The largest known four-legged creature (Brachiosaurus) weighed about 13 times as much as Tyrannosaurus, so if this is a geometric progression then the maximum size for an eight-legged creature would be 1,350 tons and for a sixteen-legged creature 17,600 tons. These limbs would have to be very stout, and as you can imagine a creature with 14-16 legs would be awkward indeed, not to mention very improbable.

In view of the preceeding facts and speculations, believing Japanese monster movies to be science-fiction -- fiction using accurate science -- is incorrect. The domain of Japanese monster films is fantasy, fiction that makes its own rules.





THE FIVE RIDERS by Diego Aobayahi

KAMEN RIDER 1- Hongo Takeshi

While battling Lizard Man, he realized his fighting limits, so he changed his Cyclone Bike into a new one, and also changed his own body. He left Japan in the hands of Kamen Rider 2, and departed on a trip abroad for new experimentation on his body. He appeared once again to battle against Jaguar Man with his newly attained body.

KAMEN RIDER 2-Ichimonji Hayato

When he was defeated by Dead Mangus, he left Japan (after Rider 1 came back) to strengthen his body. In the deep Amazon, he purposely was bitten by a deadly poisonous snake to build an immunity against lethal serums. His intense training resulted in a new body.

KAMEN RIDER V-3-Kazami Shiro

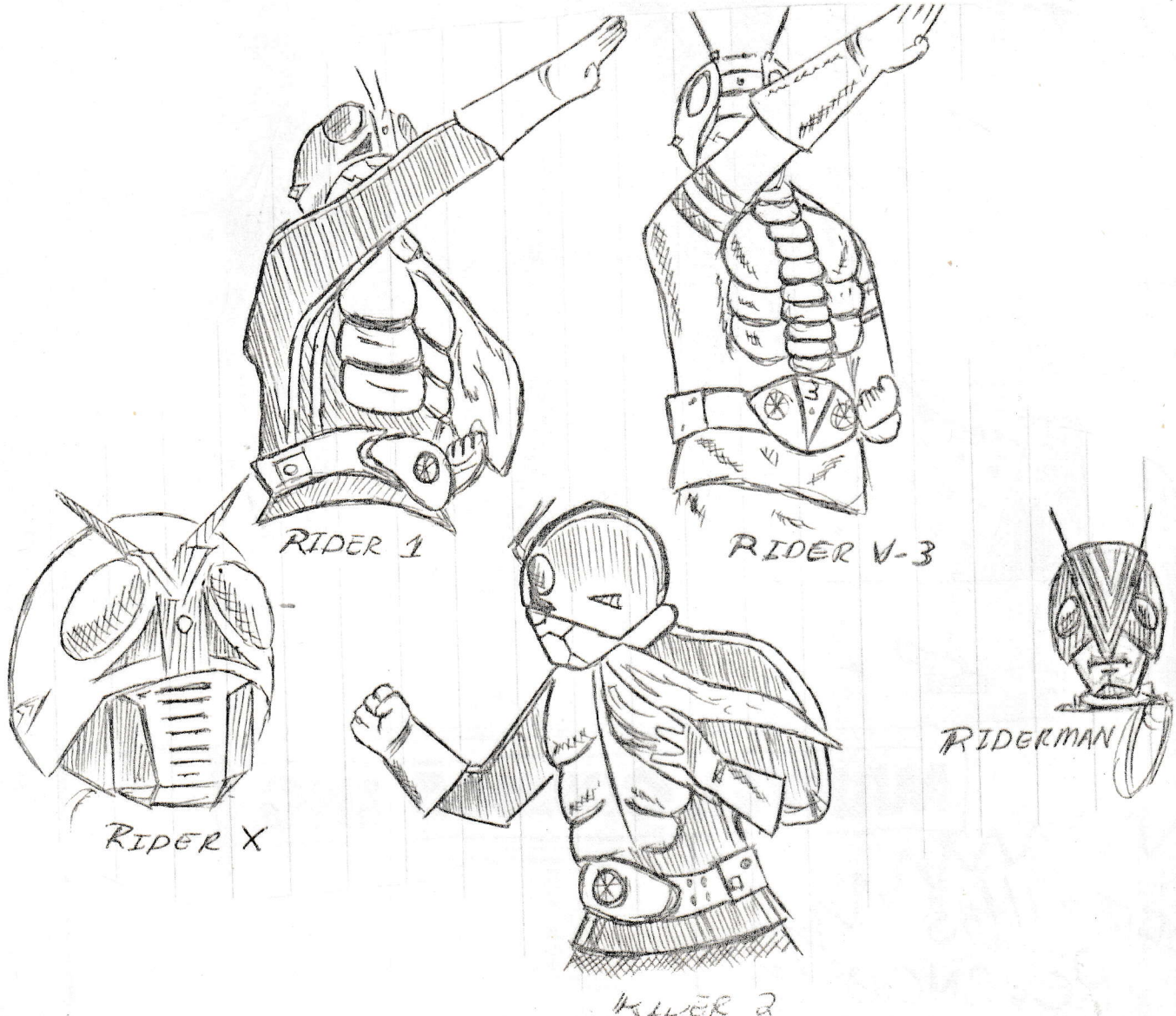
Kamen Rider V-3 was built by Riders 1 & 2 when Shiro's parents were killed by Destron. V-3 consists of two typhoons- one from Rider 1 and the other for Rider 2. V-3 found out his weakness while battling Knife Armadillo, so he went under rigorous training to make his body comparable to steel or iron capacity.

KAMEN RIDER X-Kami Keisuke

He is the most powerful of the riders. He maintains peace by protecting 24 hours a day. He encounters evil Gods and dark kings to prevent the fear & panic of people.

RIDERMAN-Yuki Joji

He was first built to kill Rider V-3, but revolted from Destron because he was tired of evil ways. He joined up with V-3 to fight Destron. He has changeable hands that he can fit on like a hook, claw, etc.



GODZILLA

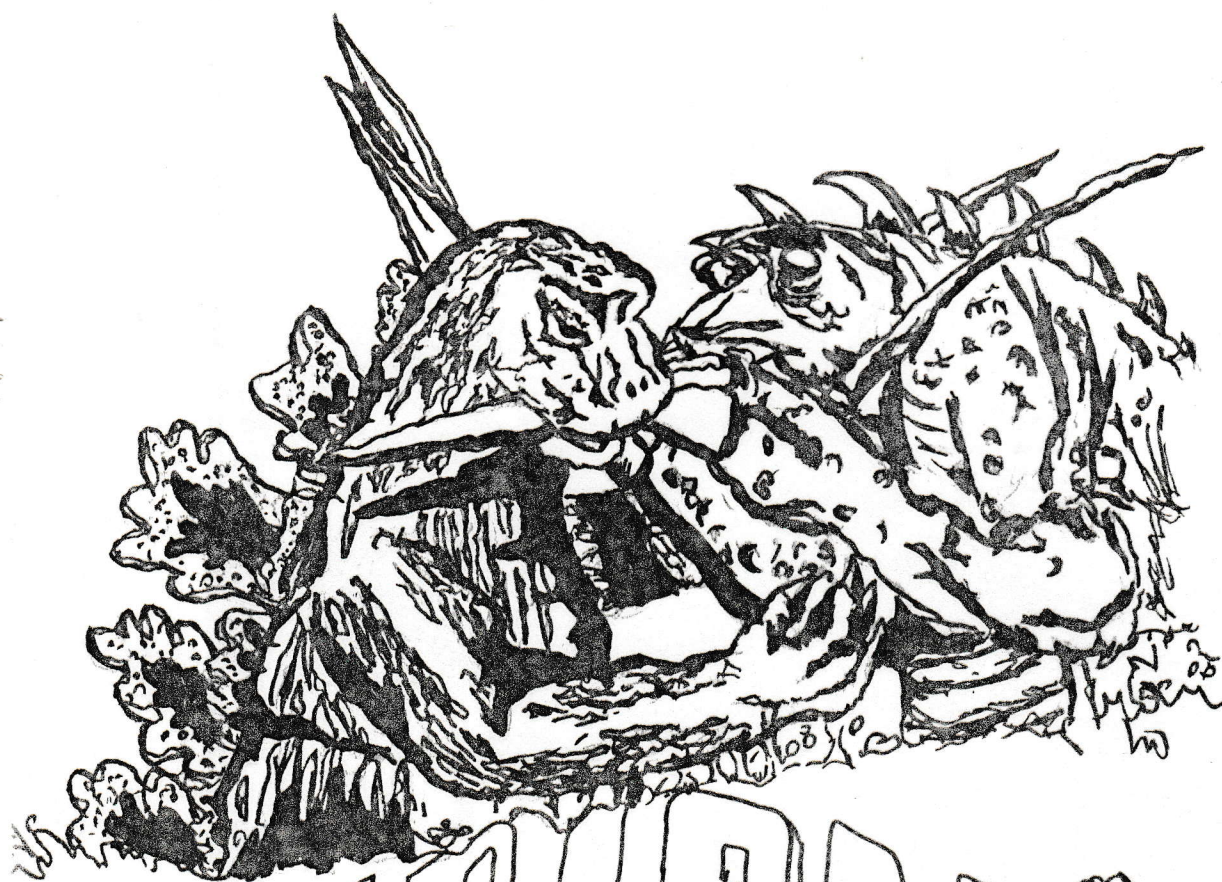
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G GENERAL AUDIENCES
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All Good Things must come to an end.....

by Barry Kaufman

This is the last issue of JGFL. Brad was lucky; At least his JAPANESE GIANTS got to #4 and JGFL to #10. Other fanzines aren't going to be so lucky. Not only is the closing of JGFL a loss of Valuable information, but it could be an omen of things to come.

Ed Godziszewski, the new editor of JAPANESE GIANTS, recently told me that JG #5 is selling so poorly he'll most likely have to shut down. For those of you that have seen #5, you know what a terrible loss this will be. JG is filled with superb art by Bill Gudmundson, Mark Rainey, and Ed Godziszewski. It offers rare and valuable information that can't be found anywhere else, except for Greg Shoemaker's JAPANESE FANTASY FILM JOURNAL. That's where the catch is. Those who don't feel like shelling out \$1.50 for JG just pass it up to spend only \$1.00 on JFFJ. That's great, except there will most likely won't be a JFFJ #12. The reason isn't simply because of lack of funds (that is one reason/ but really rather lack of support. JG has an ad for JFFJ, but since so few purchased #5, they never got the message. So, if we no longer have JG or JFFJ, what will we have left? Only the smaller 'zines. We've got a possibility of losing Richard Campbell's GODZILLAMANIA, which, although receiving a somewhat negative response, is rapidly improving. Unfortunately, if #8 never gets out, we'll never see the big quality jump initiated with the current issue seven. What do we have now? Joe DeGiorgio's GIANTDOM which might never get off the ground after #1. And the premier issue was quite above average. Joe's informed me that he's gotten a really crappy 9 advance orders, and believe me, you'll never get anywhere with that. We also have MONSTERS OF JAPAN, edited by myself, currently on #2. #1 was extremely poor, but #2 had shaped up a bit. So far I've sold 44 copies; not too bad, you might say? But I've still 56 copies home collecting mildew, and taking a huge loss in the meantime. There are other 'zines, but as Bill Gudmundson calls them, they're all "crad-zines" and probably won't amount to much. So, we're about to lose JG, JFFJ, MOJ, GM, and GD because they are all taken for granted, but when they're gone, everyone will feel the loss. What can you do? Order!

JAPANESE FANTASY FILM JOURNAL-Greg Shoemaker, 3235 Collingwood
Blvd, Toledo, Ohio 43610 \$1.00.

JAPANESE GIANTS-Ed Godziszewski, 5847 North Markham, Chicago,
Illinois 60647- \$1.50.

GODZILLAMANIA-Rich Campbell, 520 Weldon Street, Latrobe, Pa 15650
\$1.00.

GIANTDOM-Joe DeGiorgio, 4 Banbury Road, Troy, New York- \$1.00.

MONSTERS OF JAPAN-Barry Kaufman, 2901 Polly Lane, Flossmoor,
Illinois 60422-\$1.25.

Please order; I hope that this final attempt hasn't been futile. If it has, Japanese fandom might turn into a vast wasteland, and for all Japanese monster fans it shall be.....THE END

Some last minute credits (Brad here/ The other "(" is busted on this typewriter, so I'm just using a "/". OK? Anyway, the piece on the size impossibilities is by John Loffink, and the drawing of the cubes are by him also. The art at the end of the article is by David Studzinski. The above article is by Barry Kaufman. And the Ghkdrah art is by John Loffink also. That's it, I think. Oh, does anyone know Mike Martin's address? I need it. Stay coll. and alive.